



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

with a full-powered Latin sentence. This gymnastic is provided by Dr. Muzzey. If our curricula are too stiff to make room for such a book and method in their entirety, many of us will still want to poach freely in the author's preserves; and while he sadly realizes that, in the imperfect state of the copyright laws, there are no royalties on the spoken word, he will also know that he has made his fellow-craftsmen—some of them—a shade less cocksure and, possibly, a shade more useful.

JOHN EDMUND BARS

THE HOTCHKISS SCHOOL, Lakeville, Conn.

ON TEACHING THE READING OF GREEK VERSE

The following thoughts have been suggested by experience in teaching college freshmen. Such students almost invariably have formed the habit of *scanning* verse without *reading* it. They observe carefully the division of lines into feet, but fail to keep the words unbroken. They use the falling inflection at the end of every verse, but seldom at a full stop within a verse, nor do they ever modulate the voice to indicate a question. Each verse is scanned as if it had no connection with the context. We thus get a mechanical recital of the verses with total disregard of the sense. These same students, however, learn readily the correct marking of the scansion, which is the only possible written test of their knowledge of verse structure. Hence, while successful with the college entrance examination, they fail utterly in the result most desired, namely, intelligible reading of verse. Yet instruction should surely have a higher aim than mere success in examinations.

Now, when students show a tendency to scan without reading, their attention should at once be called to the fact and the instructor may forcibly illustrate their error by scanning familiar English verse in the same manner. They must never be allowed to form this deplorable habit, which proves so difficult to overcome. It is better not to scan at all than to do so in this mechanical and unintelligible way. However, students can and should be taught to read Greek poetry in the original, for it has been truly said that the severance of form from content is impossible. The word *scan* in this connection is objectionable, as it leads pupils to believe that *scanning* differs from *reading*. At times when I have requested students to read a selection from Homer in the original, I have been asked in turn whether I wished them to *scan* it.

We must teach our pupils to grasp the sense of the passage as they read, for otherwise, certainly, they do not read. As a means to this end, the portion selected to be read should be one that expresses a complete thought and may, of course, begin or end within a line. It is a mistake to follow the

common practice of calling for a particular line or two, which may be only a fragment of a sentence. Let choice passages be selected for drill and let the members of a class vie with one another and with the instructor in reading them with feeling and expression. It is often well to reverse the normal order and call for the original *after* the translation. In this way the teacher can be sure that the pupil understands the passage and is really prepared to read it in the original. One may read while the others listen without seeing the text. This practice trains the ear and also stimulates the reader to do his best. But doubtless the best discipline can be secured by the recital of selections committed to memory. The fact should be noted that the Homeric epics were composed for recitation and originally the public never read them. Interest may be aroused by reading from Dr. Schliemann's Autobiography, prefixed to his *Ilios*, the account of his impressions upon first hearing Homer recited by the drunken miller.

In conclusion, our aim must be to have students learn to appreciate and enjoy the beauty and grandeur of the old poems in the same way as did the ancients themselves. Perhaps it will be said that such a goal is impossible of attainment; but, at least, this is the ideal that we should ever keep in view. And if we are to meet with any success, it behooves us teachers ourselves first to make sure that we have attained a fair mastery of the verse.

Students taught or allowed to scan in the mechanical way will realize that they are going through a senseless performance chiefly for the sake of an examination; whereas, by the other method, they will be interested to find that they are learning to read classical verse with approximate correctness and gaining a mastery of it that will be of permanent value for the appreciation of all poetry.

COLUMBIA UNIVERSITY

ROScoe GUERNSEY

The Metropolitan Museum in New York City has recently received its second annual consignment of original works of Greek and Roman art purchased for it in Europe. It consists of 127 objects, of which 11 are marbles, 45 vases, 27 bronzes, 31 terracotta statuettes, and 13 of a miscellaneous character, such as gems, jewelry, etc. These objects were acquired at various places and of various dealers during the past year. They are for the present grouped together in Gallery 8 on the ground floor, but will soon be distributed among the various rooms and cases to which they severally belong. Those who can are urged to examine them now when they can be seen most effectively.

In the Bulletin of the Museum for January Mr. Edward Robinson, Assistant Director of the Museum gives a very full and most interesting

account of the more important objects in the collection. Ten cuts illustrate the number and make it well worth its nominal cost (ten cents). These cuts show the prize pieces of the collection, as follows: an archaic Greek statue of a woman (three views), another archaic Greek statue (front and back), the torso of a boy, a Polykleitan head, a Roman portrait of a man, and, best of all, an exquisite relief of a young horseman, of which, says Mr. Robinson, "one may safely prophesy that it will be regarded as one of the great treasures of the Classical Department".

Several weeks ago there was a violent explosion in the Bourse at Rome. On one side of this building are eleven fluted columns of white marble with Corinthian capitals which belong to an ancient structure, commonly known as a Basilica Neptuni, but apparently rather a Templum Neptuni (see Platner, Topography and Monuments of Ancient Rome, 357-358).

On the results of the explosion the New York Sun of January 26 wrote as follows:

The walls and ceiling of the main hall collapsed entirely, and yet the eleven marble columns surmounted by a heavy entablature, originally erected by Agrippa in the year 26 B. C., partially destroyed by fire in A. D. 80, restored by Hadrian, saved from destruction in the lime kiln established within the boundaries of the present Piazz di Pietra in mediaeval times and again restored by the Papal Government, have resisted the explosion so well that not even a small fragment of stone has fallen.

The fallen modern wall has laid bare the ancient Roman construction, still solid as when it was built, and the contrast between the strength of the portion built centuries ago and the weakness of the modern construction affords a significant explanation of the fact that despite time, fires, wars and the hand of man, so much of old Rome is left standing to this very day.

Students of things Greek, especially of Plato and of Greek education, will be interested in the republication in separate form by The Chicago University Press of Richard Lewis Nettleship's essay on The Theory of Education in the Republic of Plato. The essay first appeared in Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History, and Religion, edited by Evelyn Abbott, and published in 1880. This volume is now difficult to obtain, and so Nettleship's essay has been reprinted in a handsome volume of 144 pages at the suggestion of the Department of Education of the University of Chicago, primarily to meet the needs of the department, which regards the essay as a very valuable contribution to the history of education, but also with the hope that it will be found useful to others as well. (54 cents, postpaid).

THE CLASSICAL WEEKLY

is published by The Classical Association of the Middle States and Maryland. It is issued weekly, on Saturdays, from October to May inclusive, except in weeks in which there is a legal or school holiday, at Teachers College (120th Street, West of Amsterdam Avenue), New York City.

All persons within the territory of the Association who are interested in the literature, the life and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to THE CLASSICAL WEEKLY) are two dollars.

To persons outside the territory of the Association the subscription price of THE CLASSICAL WEEKLY is one dollar per year.

THE CLASSICAL WEEKLY is conducted by the following board of editors:

Editor-in-Chief

GONZALEZ LODGE, Teachers College, New York

Associate Editors

CHARLES KNAPP, Barnard College

ERNST RIESS, Boys' High School, Brooklyn

MITCHELL CARROLL, The George Washington University

Business Manager

GONZALEZ LODGE, Teachers College, New York

Communications, articles, reviews, queries, etc., should be sent to the editor-in-chief. Inquiries concerning subscriptions and advertising should be sent to the business manager.

ROEHR PUBLISHING CO., PRINTERS
35 MYRTLE AVE., BROOKLYN

HOTEL MARLBOROUGH

36th Street and Broadway New York

The Famous German Restaurant. Broadway's Chief Attraction for Special Food Dishes and Popular Music.

SWEENEY, TIERNEY HOTEL CO. E. M. Tierney, Manager

First Year Latin

Do you want your first year's work to prepare your students to read Caesar? If so, write us for a description of our beginner's book, *Bellum Helveticum* by Messrs. Janes and Jenks. It is used by more first year students in Greater New York than any other one book.

SCOTT, FORESMAN & CO.
378 Wabash Avenue Chicago

A Ground-Floor Investment

Why be satisfied with four per cent. when you can make three or four times as much with us? Hundreds of teachers among our satisfied investors testify to splendid results. For a few weeks only we offer you the opportunity to join our company on the ground-floor by investing from \$100 up. The money is absolutely secured by valuable New York City real estate.

For particulars sign the attached coupon and send it to us to-day.

McNEECE, KISTLER & COMPANY, 150 Nassau St., New York City

MR. P. P. EDSON,

Investment Department, Suite 804, 150 Nassau St., N.Y.

DEAR SIR: Without creating any obligations on my part, kindly send full particulars regarding the investment mentioned above,

Name.....

Address.....

TOURS AND TICKETS EVERYWHERE

Choice Staterooms by all Steamship Lines. Foreign Exchange. Travelers Checks. Correspondence invited. Tel. 1410 Stuyvesant.

RAYMOND & WHITCOMB CO.
25 Union Square, New York